



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AN ORIENTAL INTERIOR.

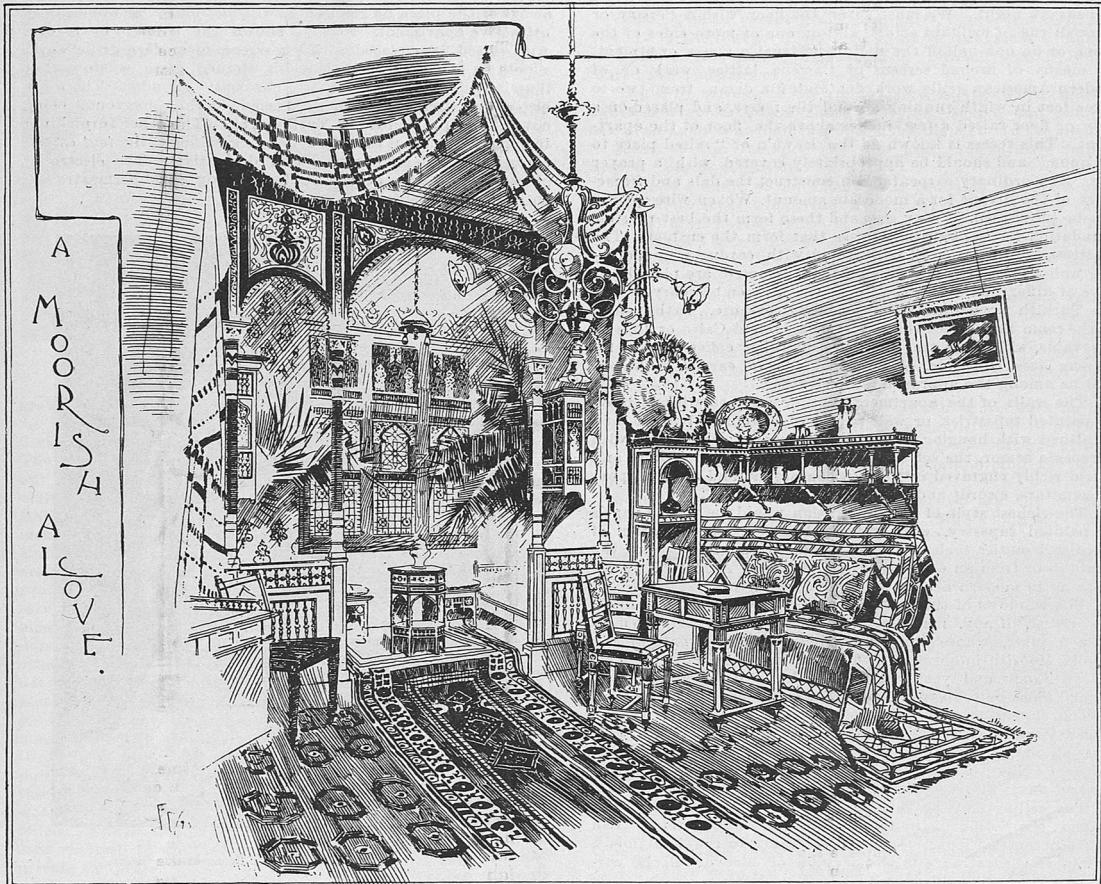
BY EMMA THACKER KAYE.



XTREME conservatism is a prime characteristic of the Oriental. His daily life, his household belongings, are essentially the same as prevailed in the days of the patriarchs. Western people are progressive; fashions in dress and in household belongings following each other with extreme rapidity. Both European and American life is a state of continual evolution toward the higher and more artistic ideals. Whilst the ceaseless striving after something better guarantee the grandest

gar paraphernalia of easels, bearing cheap paintings in pretentiously carved gilt frames, with spiky corners, unsteady pedestals supporting fragile statuettes, overcrowded mantelpieces and what not.

Like the nerve-exasperating age we live in, these furnishings irritate rather than soothe, and are manifestations of an artistic disease. There is certainly no health in them. Now Oriental furnishings, being the products of an ease-loving people, are fashioned to impart the greatest amount of luxury and restfulness. They breathe the very atmosphere of the Orient, of its languor and calm, its changelessness and immobility. The furnishings, whether Moorish, Hindoo or Japanese, are made according to precedent; the method of manufacture is traditional. The calm and intense colorings of the draperies and the flat geometrical distribution of the ornament impart a feeling of profound rest.



possibility of human life, we must not forget that the ceaseless struggle involved crushes under foot the weak and unfortunate, and in fact the great majority of the successful are the victims of overwork and worry.

To such people a well furnished home is an antidote to nervous prostration. It is quite possible to obtain modern furniture manufactured to suit every whim of luxury, but such is necessarily very costly. The majority of people must be content with machine made vulgarizations of classic styles, with lanky upright chairs, prim cabinets, small, cheaply constructed sofas, bedroom suites with applied carvings, rattan or splint-back rockers, and flimsy draperies in flaring, aniline colors, and the vul-

The extreme conservatism of the East controls the quantity as well as the quality of household belongings, both being alike unchangeable, hence many things are wanting that are considered absolutely necessary to Western people. For example, we require tables of a large size, sideboards, large standing cabinets, writing desks, pianos, chiffoniers, wardrobes and other bedroom effects, which are not in use among the Arabs. Thus in creating a Moorish interior it is not sufficient that we restrict ourselves to actual Moorish belongings, but make use of furniture as above referred to, designed in harmony with the Arabian style.

The great development of our highly artificial Western life,

and the modesty and privacy which counsels a multiplicity of apartments are the *raison d'être* of a variety of furnishings. Family life absolutely requires these, but in the dwelling of a man—or girl—bachelor, a point may be taken from the Moors in favor of economy of space and simplicity of furnishing, by arranging a given interior to serve both as parlor and bedroom. The orthodox Moorish interior is simply a development of the Arab tent, to which the victor in a foray retired after the battle with his booty of costly housings and slaves. The tent itself is the precedent for a lavish use of canopies and draperies, and the pavilion of the Caliph must have presented a scene of unusual splendor when graced with the spoils of harems, of dark-eyed girls with blue black hair, with divans covered with the richest of Persian rugs, of swinging lamps of gold that had lighted the mosques, and piles of jewel-encrusted swords.

In arranging a modern interior of this kind one has only to make the divans wide enough and soft enough to serve as a bed or seats at night. We must cover the floor with a Persian or Turkish rug of brilliant colors, and on one or more sides of the room, or on one-half of the room, construct a recess, or fitment, by means of arched screens of Cairene lattice work, or of modern American grille work, containing a divan from two to three feet in width running around the recess, and placed on a dais, or floor raised a few inches above the floor of the apartment. This recess is known as the *leewa'n* or "raised place to sit upon," and should be appropriately covered with a prayer rug. Any ordinary carpenter can construct the dais and framework of the divans for a moderate amount. Woven wire springs can be purchased, of any size, and these form the best possible foundation for the hair mattresses that form the cushions. The mattresses of course will be covered with corduroy or saddlebag upholstery. On the divan so constructed are placed pillows of different sizes covered with Oriental embroidery, which the Turkish women know so well how to execute. In the center of the room the correct thing will be an inlaid Cairo or Damascus table, with brass tray holding a Turkish coffee pot, or for serving ices, wine, etc. A Koran holder of carved teakwood will be among the appropriate furnishings.

The walls of the apartment will be covered with printed or painted tapestries, or wall-papers of a Moorish pattern, and furnished with hanging or recessed cupboards, and hung with Saracenic armor, the set usually comprising a steel helmet and shield richly engraved in Persian characters, and such weapons as scimitars, swords and daggers.

The richest style of wall decoration would be to use panels of painted tapestry, each subject being a representation of Moorish beauties such as appear in Burton's "Tales from the Arabic," or from an edition de luxe of "The Arabian Nights." Nothing in modern art can be more decorative.

The windows of the apartment, particularly those within the recess, if any, may be wholly or partly constructed of stained glass, whose translucent pictures and ornament are wholly Moorish in character. Thus will we impart a wonderful brilliancy and yet a subdued effect to the interior. If stained glass be too expensive, we may employ "diaphanias," a German invention, consisting of a transparent pictorial film placed between two panes of glass, which, being translucent, gives all the sparkle and color of real stained glass, at one-tenth its price. The "Glacier" window decoration, another low-cost production, is also very effective.

The ceiling may be made of painted beams of wood or draped; the ceiling of the *leewa'n* being more ornamental than of the rest of the apartment. The entrance to the apartment, as well as the entrance to the *leewa'n* or alcove, will be correctly draped with Bagdad or Broussa portières.

From the center of the ceiling will be suspended a Damascus lantern, such as are made for lighting the mosques, and in the various corners of the apartment Persian mosque lanterns of dark brass or bronze, with delicately cut open work, fitted for gas or electric light, will be extremely decorative, giving a soft light when illuminated.

Here, half buried between the soft cushions of the divan, under the light perchance of an incandescent lamp, softly veiled in a rose-colored lantern, one may, after dinner, sip his wine or coffee, and read bewitching tales of the Arabian Nights, or the latest magazine or novel, or discuss with a friend the news of the passing day.

To the modern man of business, tired with the enforced confinement, the jar and din of railroad travel to and from his

dwelling, the rush to catch trains, the worry and exhaustion of too much work, the vexations of business troubles, the bolting of hasty lunches, and the daily stampede along crowded ugly streets, either too hot or too cold, or too dusty, or too wet, jostling people in sombre ugly attire, the majority ill-mannered, clownish, lacking refinement and dignity, such a retreat, with its soft and inviting divans, its housings decorated with arabesques of calm and intense color, is a haven of rest and refreshment, whose recuperative force is the result of delicious physical and mental repose. Away, then, with the penitential, splint-backed, splay-legged Colonial rocker and oaken settee, the Puritan ideal of luxury, and their English equivalents, the starveling Chippendale and Sheraton productions, and indeed three fourths of the spindle-legged, straight-backed boxy constructions of the present time.

If we do not wish to convert an entire apartment to a Moorish interior, an ordinary drawing-room in which a Moorish alcove is the *pièce de résistance*, will be found a wonderfully attractive apartment. Here is shown the *leewa'n*, or alcove, with raised floor placed within a screen of modern grille work, a notable feature in the Moorish stained glass window that illuminated the scene with polychromatic splendor. There are also shown divans, that of the fitment in the foreground being covered with a rich-toned Turkish rug. The other furnishings include a Damascus table and hanging cabinets, the *tout ensemble* being singularly cheering and decorative. The electrolier gives an impression of the modern feeling that permeates the entire appointments.



THE MONTANARA MONUMENT IN THE NECROPOLIS AT GENOA.

#### MODERN MONUMENTAL SCULPTURE IN AN ITALIAN NECROPOLIS.

BY WALTER LODIA.

THIS is my second visit to Italy, and I must confess surprise at seeing so many modern and largely improved features of interest in these monopolizing grounds of all that is talented and tasteful in Italian sculpture—the cemeteries.

Several views were procured of the more modern and most striking statues and diverse monuments in the necropolis at Genoa. Of all the burial grounds of Italy, the *campo-santo* of Genoa contains the best specimens by far of marvelous workings